

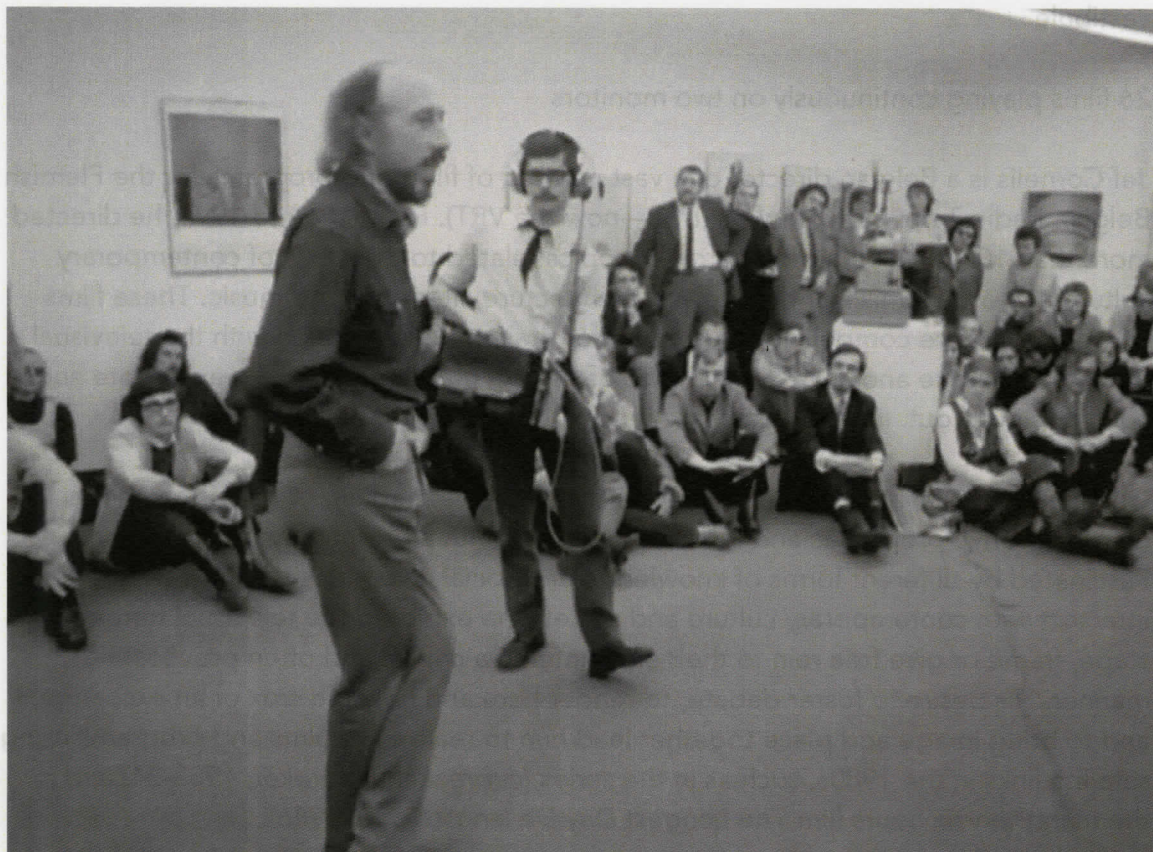


galerie **leonard
& bina
ellen**
art gallery

IN THE VESTIBULE WITH JEF CORNELIS

Curator: Michèle Thériault

June 16 – August 12, 2016



Richard Hamilton, 1971, 16 mm transféré en vidéo, N&B, 36 min 30 s, néerlandais et français ; sous-titres anglais. © VRT, avec l'autorisation d'ARGOS (Bruxelles)

Exhibition Final Report

PROGRAMMATION 2016-2017

Exhibition title: *In the Vestibule with Jef Cornelis*

Curator: Michèle Thériault

Artist: Jef Cornelis

Exhibition dates: June 16 – August 12, 2016

EXHIBITION DESCRIPTION

Television programs directed for the Belgische Radio en Televisie (BRT) network from the 1960s to the 1990s

Presented in collaboration with ARGOS – Centre for Art and Media (Brussels)

Curated by Michèle Thériault

Five programmes presented from Monday to Friday, 10:30 am to 5 pm, in the gallery vestibule

26 films playing continuously on two monitors

Jef Cornelis is a Belgian director of a vast number of films and programs for the Flemish Belgian Radio Television network (BRT—now the VRT). From 1964 to 1996, he directed more than 100 films on a broad array of topics related to the areas of contemporary culture and art, Flemish landscape and architecture, literature and music. These films and programs are compelling to us today for their experimentation with the televisual format, technique and style, their choice of subject matter and in the way debate and conflict played out. Indeed, many are outrightly prescient.

Cornelis was motivated by a relentless curiosity for the medium of television and its communicative properties and formats combined with a profoundly inquiring mind. Fascinated by different forms of knowledge and social constructs and how they intersect with contemporary culture and society, he explored the televisual format to stage, frame or give free rein to their encounter in a critical and often provocative manner. His desire to foster debate, to render here and now the crux of an exchange, and to bring image and place together lead him to realize live films and programs using satellite links in the 1980s, such as in the series *Icebreakers* (*Ijsbreker*, 1983-84) and in the marathon six hours film *The Longest Day* (*De langste dag*, 1986).

In the last decade, his work has been increasingly presented and discussed in the context of contemporary art (ironically there is very little place for it in television today) in art academies and museum symposia notably *Inside the White Tube: A Retrospective View on the Television Work of Jef Cornelis* (ARGOS, 2016), *In Focus: Jef Cornelis* at the Liverpool Biennial (2014), *Barely There, Part 1* at the

Museum of Contemporary Art Detroit (2011) and *Are You Ready for TV?* at MACBA Museu d'art contemporani (2011, Barcelona).

PUBLIC PROGRAMS AND SPECIAL EVENTS

The gallery did not present any public program during the summer period.

PUBLICATION

A brochure featuring an essay by Michèle Theriault was produced for this exhibition.

A PDF of the curatorial essay within the brochure is available online:

<http://ellengallery.concordia.ca/piste-de-reflexion/in-the-vestibule-with-jef-cornelis/?lang=en>

Dans le vestibule avec Jef Cornelis (version française: 25)

In the vestibule with Jef Cornelis (version anglaise: 25)

Ways of Thinking / Pistes des reflexions on-line versions were available via the Gallery's website:

<http://ellengallery.concordia.ca/ways-of-thinking/current/?lang=en>

PRESS REVIEW

<http://www.ledevoir.com/culture/arts-visuels/475020/comment-parler-d-art-contemporain-a-la-television>

<http://ratsdeville.typepad.com/ratsdeville/2016/06/jef-cornelis-ellen.html>

ATTENDANCE

Number of days open to the public:

40

Total Exhibition Attendance:

200

DOCUMENTATION & LIST OF WORKS

Photo numériques pour les archives, Jean-Louis René© Galerie Leonard & Bina Ellen, Université Concordia



PROGRAMME 1

11 films, running time: 5 hrs. 30 min.

Cornelis's early films on artists, often in a solo exhibition context (at Wide White Space and at A379089 for example) done between 1968 and 1972 after which he stopped working on contemporary art to take it up again in 1983. Included is an inquiry on the state of art education at three institutions and an early documentary on the collecting practices of three Belgian collectors.

1. **Marcel Broodthaers °1924, 1972**
16 mm transferred to video, B&W, 5 min. 6 sec.
Dutch and French; English subtitles
2. **Marcel Broodthaers : Musée d'art du XVII^e siècle, 1969**
16 mm transferred to video, B&W, 4 min. 58 sec.
Dutch and French; English subtitles
3. **Jacques Charlier, 1972**
16 mm transferred to video, B&W, 4 min. 56 sec.
French; English subtitles
4. **Daniel Buren, 1971**
16 mm transferred to video, B&W, 5 min. 40 sec.
Dutch and French, English subtitles
5. **Drie blinde muizen (Three Blind Mice), 1968**
16 mm transferred to video, B&W, 38 min. 57 sec.
Dutch; English subtitles
6. **James Lee Byars, Antwerpen 18 April – 7 May 1969, 1969**
16 mm transferred to video, B&W, 32 min. 30 sec.
English
7. **James Lee Byars, World Question Center, 1969**
Video, B&W, 1 hr. 3 min. 28 sec.
English
8. **Richard Hamilton, 1971**
16 mm transferred to video, B&W, 36 min. 30 sec.
Dutch and English, English subtitles
9. **3 x Kunstonderwijs (3 X Teaching Art), 1983 (broadcast in 1987)**
Vimeo, colour, 1 hr. 3 min. 46 sec.
Dutch; English subtitles
10. **Daniel Buren (Palais Royal), 1986**
16 mm transferred to video, colour, 18 min. 16 sec.

Dutch and French; English subtitles

11. Little Sparta, et in Arcadia ego, 1988

Video, colour, 41 min. 45 sec.

English

PROGRAMME 2

1 film, running time: 6 hrs. 20 min.

The Longest Day, 1986 runs over 6 hours. On June 21, 1986, Cornelis used a helicopter and a mobile crew to film the opening of a series of exhibitions taking place in Ghent titled *Initiateef 86* (joining it all together via satellite). Curators Jean-Hubert Martin, Gosse Oosterhof, Kasper König and Jan Hoet, and the participating artists talk freely. We are also taken around *Chambres d'amis* an innovative exhibition at the time curated by Jan Hoet in which international artists developed projects inside 50 private homes.

1. De langste dag (The Longest Day), 1986

Video, colour, 6 hrs 15 min. 48 sec.

Dutch, French, English, Italian; English subtitles

PROGRAMME 3

6 films, running time: 5 hrs. 30 min.

Cornelis's filmic commentaries on important large-scale international exhibitions such as *Documenta 4* (1968) and *5* (1972), *Sonsbeek 86*, *Munster Skulptur Projekt* (1987) and the *Paris Biennale* (1985) reveal the politics and tensions that shape those events. Included is a round table on the state of the arts in Belgium led by Chris Dercon.

1. Documenta 4, 1968

16 mm transferred to video, B&W, 53 min. 19 sec.

Dutch, French, English, German; English subtitles

2. Documenta 5, 1972

16 mm transferred to video, B&W and colour, 53 min. 19 sec.

Dutch, French, English, German; English subtitles

3. Beeldende kunst in België (Visual Arts in Belgium), 1986

Video, colour, 58 min. 42 sec.

Dutch, French, English; English subtitles

4. Spaziergaenger mit Hund (Walker with dog) – Sonsbeek 86, 1986

Video, colour and B&W, 30 min. 18 sec.

Dutch, English; English subtitles

5. Een Openbaar bad voor Munster (A Public Pool for Munster), 1987

Video, colour, 40 min.

Dutch, German, English; English subtitles

6. Biënnale van Parijs (Biennale of Paris), 1985

Video, colour, 1 hr. 7 min. 40 sec.

Dutch, English, German, French, Italian and Spanish; English subtitles

PROGRAMME 4

4 films, running time: 4 hrs. 10 min.

Two television series initiated by Cornelis in which he experimented with format: *Ijsbreker* (Icebreaker) (1983-1984) that ran for 22 episodes and the controversial *Container* (1989) that was cancelled after 10 episodes. Their aim was to foster a free debate of ideas.

1. Ijsbreker 01: Panamarenko (Icebreaker 01: Panamarenko), 1983

Video, colour, 48 min. 48 sec.

Dutch; English subtitles

2. Ijsbreker 16: Lichamen – Toonbeelden (Icebreaker 16: The Body – Model Images), 1984

Video, colour, 71 min. 34 sec.

Dutch; English subtitles

3. Ijsbreker 19: Verzamelen van kunstvoorwerpen, (Icebreaker 19: Collecting Art Objects) 1984

Video, colour, 1 hr. 8 min. 50 sec.

Dutch; English subtitles

4. Container 10: Exotismen (Container 10: Exoticism), 1989

Video, colour, 57 min. 36 sec.

Dutch; English subtitles

PROGRAMME 5

4 films, running time: 3 hrs. 25 min.

Four films realized in the 70s and the 90s that show Cornelis's broad range of interests (from the social meaning and impact of the street and the highway to the hybrid culture of Brazil) including Cornelis's last film for the BRT on the phenomenon of trance music *De Kleuren van de geest* (The Colours of the Mind, 1997).

1. De straat (The Street), 1972

16 mm transferred to video, B&W, 39 min. 30 sec.

English

2. Rijkweg N1 (Highway N1), 1978

16 mm transferred to video, colour and B&W, 42 min. 45 sec.

Dutch; English subtitles

3. Pau Brasil: Je vindt niet, wat je zoekt (Brazilwood: 'You don't find what you are looking for'), 1992

Video, colour, 57 min. 14 sec.

Portuguese; English subtitles

4. De Kleuren van de geest (*The Colours of the Mind*), 1997

Video, colour and B&W, 42 min. 39 sec. (format 16:9)

Dutch;

APPUIS FINANCIERS

Conseil des arts du Canada